

# CHRISTIE'S

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FOR IMMEDIATE RELEASE

## VICTORIAN MASTERS SHINE AT CHRISTIE'S OCTOBER SALE OF 19<sup>TH</sup> CENTURY EUROPEAN ART



Property of the Metropolitan Museum of Art  
James Jacques Joseph Tissot, *In the Conservatory (Rivals)*  
Oil on canvas, 15 <sup>1</sup>/<sub>8</sub> x 20 <sup>1</sup>/<sub>8</sub> in. (38.4 x 51.1 cm)  
Estimate: \$2,500,000-3,500,000

**New York** – On Monday, 28 October, Christie's will present the fall sale of 19<sup>th</sup> Century European Art in New York. The well-curated sale boasts a diverse selection of 93 lots, representing key schools and artists. Highlighting the sale is James Jacques Joseph Tissot's Victorian masterwork, *In the Conservatory (Rivals)*, while works from Alberto Pasini and Jean-Baptiste-Camille Corot are among the Orientalist and Barbizon highlights. Female artists also figure prominently in the sale, including Elizabeth Jane Gardner Bouguereau and Rosa Bonheur, among others. The sale represents artists from a total of twelve different European countries, including Great Britain, France, Germany, Austria, Spain and Italy.

## VICTORIAN ART

*In the Conservatory (Rivals)* by James Jacques Joseph Tissot, which hails from the Metropolitan Museum of Art, New York, is a *tour-de-force* of the artist's skill (*illustrated page 1*; estimate: \$2,500,000-3,500,000). Gifted to the Museum by the esteemed collector Mrs. Jayne Wrightsman, this painting showcases, through an impeccably detailed execution, the splendors of wealth that were available in the 1870s this comedy of manners is set against the backdrop of afternoon



tea in a lush conservatory. Tissot, a French-born Anglophile, settled in England in 1871 and *Rivals* was likely aimed toward appealing to the new generation of collectors. A classic example of Tissot's "storytelling," the Victorian work incorporates a plethora of gestures, expressions, and interactions between the subjects, but the plot is kept vague. This deliberate ambiguity keeps viewers imagining what has just happened.

Also popular among Victorian audiences were grand scenes of England's historical past. Edmund Blair Leighton's *A Call to Arms (To Arms!)* is an iconic representation of the universal themes of Arthurian legend (*illustrated left*; estimate: \$400,000-600,000). This work depicts a young knight and his new bride leaving the church where they have just been married, only to be interrupted by another knight in full armor who has come to tell the groom that he is needed for war. An impressive five feet tall, *To Arms* reveals Leighton's skill as an accomplished draftsman and is one of the artist's sixty-six paintings to have been exhibited at the Royal Academy over a span of forty-two years.

## FRENCH ACADEMIC ART

Elizabeth Jane Gardner Bouguereau also sought to evoke emotion in her viewers through the painting *Moses in the Bulrushes* (*illustrated right*; estimate: \$250,000-350,000). Born in New Hampshire, Elizabeth Gardner traveled to Europe in the 1860s to study art, eventually settling in Paris. It was here that she would study with several of the leading artists of the time, including William Bouguereau, whom she would later marry. She also began one of the longest *Salon* careers in history while in Paris, lasting forty-six years, from 1868 to 1914. *Moses in the Bulrushes* was Gardner's entry in the *Salon* of 1878 and addresses a theme from religion that was traditionally considered too grand and monumental for a female artist. The moment she chose to depict was from the Old Testament, when the Pharaoh's daughter discovers the newborn Moses in a basket in the Nile; her handmaiden peeks through the bulrushes to ensure they are not seen. The personal and intimate feeling of the work is what differentiates Gardner's work from that of her husband, to whom she is often compared. This entry would help cement her place in the male-dominated world of Academic painting.





## ORIENTALIST ART

Among the strong selections of Orientalist Art will be *On the Steps of the Mosque, Constantinople* by Alberto Pasini (illustrated right; estimate: \$100,000-150,000). Italian-born, Pasini spent much of his time in France. In an 1855 French expedition to the Near-East, he encountered Orientalism, the style that would have a profound impact on his art. Pasini's realistic painting depicts different social types brought together by the common bonds of trade and religion. Another highlight is Benjamin Constant's *An Afternoon Idyll*, circa 1855, a scene of a late afternoon with a storm brewing in the distance (illustrated page 4; estimate: \$150,000-250,000). Constant captured intense light effects and environmental richness by juxtaposing the darkening skies against the bright seas and costumes of the young women.



## BARBIZON SCHOOL OF ART



Among the Barbizon highlights of the sale is *La mare aux vaches à la tombée du jour* by Jean-Baptiste-Camille Corot, which has been in the same private collection for nearly thirty years (illustrated left; estimate: \$180,000-220,000). This atmospheric landscape represents the artist's meditations on nature and was never intended to portray specific moments in time or place. It was this approach, so exquisitely executed in this painting, which earned Corot the reputation as a "poet of landscape," rather than a "painter" of it. Despite its openness to interpretation, Corot's skill in perfectly capturing his surroundings is remarkable, as the work portrays the moment of *crepuscule*, when the land is

bathed in half-light and the sky still retains the beauty, light, and color of the already-set sun.

## WORKS OF ART FROM RENOWNED INSTITUTIONS

The October sale of *19<sup>th</sup> Century European Art* will include several works of art from renowned institutions. Twelve pieces from the Toledo Museum of Art will be sold to benefit the Acquisitions Fund, including Félix Ziem's *Embarquement devant la bibliothèque Marciana*, a lovely Venetian cityscape, which has been in the museum's collection for 91 years (illustrated right; estimate: \$60,000-80,000). Also included are works by artists such as Henri-Joseph Harpignies, Jozef Israëls, and Joseph Bail, among others. In addition to Tissot's *Rivals*, two other works from the Metropolitan Museum of Art will be sold, as well – François Vernay's *Still-Life with Fruit* (estimate: \$8,000-10,000) and Jean-Baptiste-Camille Corot's *Deux Bateliers en Rivière* (illustrated page 4; estimate: \$120,000-180,000).



## ADDITIONAL HIGHLIGHTS



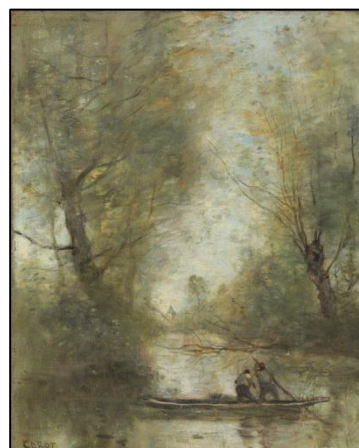
Jean Béraud, *Rue de Richelieu sous la pluie*  
oil on canvas  
Estimate: \$70,000 – 100,000



Benjamin Constant, *An Afternoon Idyll*  
oil on canvas  
Estimate: \$150,000-250,000



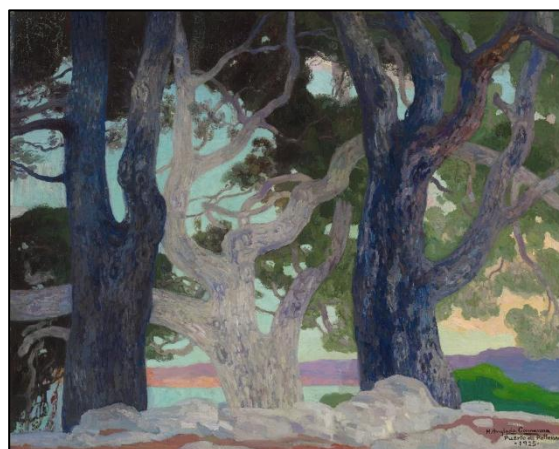
Rosa Raymond Bonheur, *The Duel*  
oil on canvas  
Estimate: \$400,000-600,000



Property of the Metropolitan Museum of Art  
Jean-Baptiste-Camille Corot, *Deux bateliers en rivière*  
oil on canvas  
Estimate: \$120,000 – 180,000



Joaquín Sorolla y Bastida, *La Playa, Biarritz*  
oil on board  
Estimate: \$80,000 – 120,000



Hermenegildo Anglada Camarasa, *Pinos de Formentor*  
oil on canvas  
Estimate: \$80,000-120,000



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The complete eCatalogue will be available at [Christies.com](http://Christies.com).

#### About Christie's

Christie's, the world's leading art business, had global auction and private sales in the first half of 2013 that totaled £2.4 billion/\$3.68 billion. In 2012, Christie's had global auction and private sales that totaled £3.92 billion/\$6.27 billion making it the highest annual total in Christie's history. Christie's is a name and place that speaks of extraordinary art, unparalleled service and expertise, as well as international glamour. Founded in 1766 by James Christie, Christie's has since conducted the greatest and most celebrated auctions through the centuries providing a popular showcase for the unique and the beautiful. Christie's offers over 450 auctions annually in over 80 categories, including all areas of fine and decorative arts, jewellery, photographs, collectibles, wine, and more. Prices range from \$200 to over \$100 million. Christie's also has a long and successful history conducting private sales for its clients in all categories, with emphasis on Post-War and Contemporary, Impressionist and Modern, Old Masters and Jewellery. Private sales totaled £465.2 million (\$711.8 million) in the first half of 2013, an increase of 13% on the previous year, and for the third successive year represents the highest total for the period in both company and art market history.

Christie's has a global presence with 53 offices in 32 countries and 12 salerooms around the world including in London, New York, Paris, Geneva, Milan, Amsterdam, Dubai, Zürich, Hong Kong, Shanghai, and Mumbai. More recently, Christie's has led the market with expanded initiatives in growth markets such as Russia, China, India and the United Arab Emirates, with successful sales and exhibitions in Beijing, Mumbai and Dubai.

*\*Estimates do not include buyer's premium. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees or application of buyer's or seller's credits.*

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*Images available on request*

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